Music Theory and Literature III (T251): Honors Section

Andrew Davis

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The syllabus and all handouts can be accessed on the web site. If you need extra copies of a handout distributed in class, please print it from the web site.

Everyone on the class roster will be subscribed to the list. The list may be used by the instructor or students to send email messages to the entire class roster. Please take advantage of the list to forward questions, ideas, suggestions, or any other concerns or notices you may have that would interest the class as a whole.

You will find a list of books, scores, and recordings on reserve for this course on the Course Reserves link on the Music Library's home web page. There will be a list of reserve material for T251 (Honors) and well as T251 (Rivera).

I am happy to have performances in class of the music we are studying, or of music from the same time, genre, or composer. This enhances our learning environment. If you are interested in performing in class, please let me know.

Required texts:

Rivera, Benito V. *T251 Course Materials, Part I: Notes and Study Guides*. (Otherwise known as the "blue book," this course packet can be purchased at Collegiate Copies, 1430 East 3rd Street)

________. *T251 Course Materials, Part II: Anthology of Music*. (Otherwise known as the "red book," this course packet can be purchased at Collegiate Copies, 1430 East 3rd Street)


Course objectives:

To become familiar with a broad selection of repertoire from the Western classical tradition of the late sixteenth through the end of the eighteenth centuries.
To understand the music that formally and stylistically constitutes the important genres of that time, including (among others) trio sonatas, suites, concertos, inventions, fugues, recitatives, arias, sonatas, and symphonies.

To use the music we study to hone analytical skills.

To use the analytical skills developed in the course to gain insights into the music we study, comparing and contrasting it with music we have studied previously or will study in the future; emphasis will be placed on your taking the initiative to think independently and express your own informed ideas about the music we study.

To develop a technical vocabulary that will facilitate more effective communication with others in the fields of music and music theory.

To develop proficiency in the communication of your analytical ideas and insights in written prose.

1. To develop a greater understanding of some of the music we study through the composition of short pieces imitating the style of important composers or genres.

Assumptions:

It is assumed for the purposes of this course that you possess, or are working in other courses on the development of, the aural and keyboard skills necessary to perform basic analytical tasks on the music we study. It is also assumed that you can read a musical score competently, transposing and reading alternative clefs as necessary.

Expectations in the honors section:

Enrollment in any honors section is based on your having earned an A in the previous course and on the recommendation of the instructors.

The honors section of this course covers the same material as the standard sections. However, the material is covered in greater depth, and the standard syllabus and repertoire list may be supplemented at times as the instructor feels it is appropriate. The honors exams and quizzes will be similar in large part to the standard exams and quizzes; standard questions may be supplemented and/or changed to reflect the slightly different nature of the topics covered in the honors section. It is possible that more, or entirely different, quizzes and assignments will be given in the honors section.

Thus the primary difference in the honors section and the standard sections of this course is the limit on the class size and the benefits that arise as a result of this limit. The limit is imposed to facilitate a greater amount of interaction between instructor and students. Students in the honors
section are therefore expected to participate regularly in class sessions. Asking questions and offering ideas and input during the lectures and discussions will only help achieve a more productive learning environment. It is also likely that less time will be spent in the honors section drilling basic analytical skills; rather, while these skills will be presented in class, we will concentrate more intensively on applying these skills in order to gain insights into the music we study.

You are expected to attend class on time and participate regularly. Attendance and participation will be considered when making decisions regarding final grades.

Exams and quizzes:

All exams and most quizzes will be given promptly at the beginning of the class period, in the location where the class normally meets (not in Recital Hall). Please arrive at class on time.

You must attend all exams; exceptions will be considered only in cases of serious illness, medical or family emergencies, major religious or cultural observances, or required and sanctioned Indiana University School of Music activities. Written documentation of the situation must be provided. Make-up exams will be provided only at the end of the semester, and only one listening and one written exam may be made up at that time. The make-up exam may include material from both Units I and Units II. The final exam cannot be made up or rescheduled. Unexcused absences from any exams or quizzes will result in grades of 0 (zero).

No make-up quizzes will be given: four quizzes will be given during the semester and your lowest score among those four will be dropped when calculating the final grade (i.e. only three quiz grades will be included in the final grade.)

1. See the schedule of exams, quizzes, and other assignments included in this syllabus so that you can plan in advance.

Assignments:

All assignments are due in class on the day indicated.

Late assignments will be accepted through the class period on the day immediately following the indicated due date; a penalty of 1 letter grade or 10% of the points will be assessed. After this time late assignments will not be accepted.

If you turn in assignments late, please turn them in directly to me in class or in my office (M252), or (if I am not available) to Yvonne Gray in the Theory/Musicology department office (M225) with a note explaining why the assignment is late and what time it was turned in. Do not use the AI files or any other means to turn in assignments.
All writing assignments should be typed and double-spaced, with standard margins and font. For all matters of style, including bibliography, refer to Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago: University of Chicago Press, 1996). Two copies of this book are available in the reference section of the music library, at call no. LB2369 .T921 1996.

1. All assignments which involve writing music should be neatly drawn on manuscript paper or produced using music notation software.

**Policy on academic misconduct:**

It is expected that you will do your own work in the course on all assignments, exams, papers, and other tasks. Plagiarism or dishonesty will be handled according to the Indiana University "Policy on Academic Misconduct," to be found in the Schedule of Classes for this semester.

**General course organization:**

Unit I (5 weeks). Late Renaissance music; Baroque music, Part 1

Sixteenth-century traditions and Baroque styles and forms

Intervallic and chordal structures: consonance, dissonance, cadence, harmonic progression, rule of the octave, bass patterns, sequence, modulation

Music and rhetoric

Formal structure: phrase, cadence, one-part form, two-part (binary) form, three-part (ternary) form, ritornello form

Unit II (5 weeks). Baroque music, Part II.

Contrapuntal procedures and designs: chorale prelude, invention, fugue.

Composition skills: diminution, invertible counterpoint, two-voice inventions, fugal answers

Unit III (6 weeks). Classical music.

Forms and genres: sonata-allegro, rondo, sonata-rondo, concerto, recitative, aria

Tonal structure

- Chromatic harmony: Neapolitan and augmented sixth chords
Schedule of exams, quizzes, and major assignments:

Grading:

Exams:

Exam 1a (listening)  80
Exam 1b (written)   80
Exam 2a (listening) 80
Exam 2b (written)   80
Exam 3a (listening) 80
Exam 3b (written)   80

Quizzes:

Quiz 1            40
Quiz 2            40
Quiz 3            40

(Four quizzes will be given during the semester; the lowest grade of the four will be dropped. See "Exams and Quizzes," no. 3, above.)

Major assignments:

Microtheme 1  70
Microtheme 2  80
Invention project  70
Class presentation  40

Shorter assignments:

5-6 of these will be given,  140
with values ranging from 10 to 30 points each

**Total points** 1000

Grading scale:

A: 90-100%
B: 80-89%
C: 70-79%
D: 60-69%
F: below 60%

Plus and minus grades will be awarded for the upper and lower 2.5 percentages, respectively, of these grade ranges.

**Approximate weekly schedule:**

Week 1. 08/28-09/01.
M: T152 review
T: T152 review
W: Renaissance - Palestrina and Victoria
R: Renaissance - Palestrina and Lassus
F: Early Baroque, seconda prattica -- Monteverdi

Week 2. 09/04-09/08.
M: seconda prattica and early baroque monody - Monteverdi and Caccini
T: early Baroque opera - Monteverdi, Orfeo
W: more early Baroque opera - Monteverdi, Coronation of Poppea
R: **Assignment 1 due.** Guest lecture: rule of the octave.
F: Rule of the octave

Week 3. 09/11-09/15.

M: middle Baroque - Gaultier, Rhetoric of the Gods

T: **Quiz 1.**

W: **Assignment 2 due.** Late Baroque - Corelli and the trio sonata

R: Writing about music.

F: Corelli. sequence patterns.

Week 4. 09/18-09/22.

M: **Draft of Microtheme 1 due (optional).** Writing about music. Vivaldi and the (late) Baroque concerto.

T: Late Baroque opera - recitative, da capo aria. Handel: Alcina and Julius Cesar

W: Late baroque opera.

R: **Student Instruction, group 1.** Back to the middle Baroque - Henry Purcell, songs and odes

F: Baroque suites.

Week 5. 09/25-09/29.

M: **Microtheme 1 due.** Exam review and catch up.

T: Exam review - come with questions.

W: **Exam 1a.**

R: No class.

F: **Exam 1b.**

Week 6. 10/02-10/06.

M: Diminution
T: diminution, 2-voice counterpoint

W: **Student Instruction, group 2.** Organ chorales. Buxtehude, 'Ein feste Burg,' Bach, "Wachet auf"

R: Invertible counterpoint at the octave. Inventions - Bach, Invention 11.


Week 7. 10/09-10/13.

M: **Assignment 3 due.** Invertible counterpoint at the 10th and 12th. Bach, Invention 13.

T: Composing inventions

W: **Assignment 4a.** Melody in the style of Bach. Discussion of assgn. 4a.

R: Continue discussion of assign. 4a.


Week 8. 10/16-10/20.


R: **Quiz 2.**

F: No class - appointments to discuss invention projects.

Week 9. 10/23-10/27.

M: **Invention project due.** Ground bass. Frescobaldi, Purcell, and Bach.

T: **Student Instruction, group 3.** Bach organ fugues - P&F in D minor, chromatic F&F in D minor.


R: Exam review and catch up.
F: Exam review - come with questions.

Week 10. 10/30-11/03.

M: **Exam 2a.**

T: No class.

W: **Exam 2b.**

R: Topic TBA.

F: Topic TBA.

Week 11. 11/06-11/10.

M: Using the library for research: meet in M373.

T: Neapolitan and augmented 6ths.

W: More on Neapolitan and augmented 6ths. Chromatic and modulating progressions.

R: Sonata form. Haydn, Quartet op. 33/4.

F: **Assignment 5 due. Presentation topic due on dist. list.** Sonata form and period structure. Mozart K. 332.


M: Sonata form. Orchestral score reading.

T: Sonata form in opera arias.

W: **Student Instruction, group 4.** More on sonata-form arias.

R: **Quiz 3.**

F: **Class presentations.**


M: **Class presentations.**
T: **Class presentations.**

W: No class - Thanksgiving break.

R: No class - Thanksgiving break.

F: No class - Thanksgiving break.

Week 14. 11/27-12/01.


T: Compound ternary form, minuet and trios. Haydn (Symph. 104), Mozart (K. 421), and Beethoven (Op. 2 No. 1).

W: **Assignment 6 due.** Sonata form in concertos. Mozart horn concerto K. 447.

R: **Quiz 4.**

F: No class - appointments to discuss Microtheme 2.

Week 15. 11/04-12/08.

M: Sonata-rondo form. Mozart (K. 488) and Beethoven (op. 16).

T: Theme and variations. Mozart, K. 421.

W: Other forms in multi-movement works. Haydn, Symph. 104.

R: Exam review and catch up.

F: **Microtheme 2 due.** Exam review - come with questions.

**Final exam: Friday, 12/15/2000, 12:30-2:30pm.**